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of English literature only to dull its brightness, and to reduce its educational value to a minimum. Traditions are referred to in the same indiscriminate way.

Where critical guidance is suggested it is too careless and often makes the judicious grieve. It is of the sign-post order and the sign is generally an adjective. Examples are: "Talfourd's grand drama 'Ion'," the "wonderful excellence in parts" of Dobell's "Balder," "the wonderfully graceful and severe design" of Teignmouth, "of marvellous artistic and antiquarian worth were Dr. Jordan's 'Studies.'" But the favorite adjective is "exquisite." We have collated a dozen examples. It is applied to a lecture by a college president, to Stedman's "Pan in Wall Street," to Lowell's "Rhoecus," to Keats' "Ode to Psyche," and to "Endymion," to a burlesque by Andrew Lang, to the Greek poets, Bion and Moschus, to an antique, to Lodge's "Sonnet to Phyllis," to the mythical story of the death of Corythus. This is to use adjectives like a school-girl and criticism like a freshman.

Appreciation is a plant of slow growth. It cannot be forced by commercial fertilizers after this fashion. With these severe, but we trust not ungracious, strictures the book is a good one. The plan is excellent, the execution is defective. It is the only volume with which we are acquainted that attempts to trace the continuity of thought from the classic myths through English poetry and modern art. There is profuse wealth of material poured out too indiscriminately:

"Apparent rari nantes in gurgite vasto,
Arma virum, tabulaeque et Troia gaza per undas."

The presswork and typography of the book are excellent and errors are few. We note Bucklie for Buckley, and a reference to paragraphs 37 for 39 on pp. 434 and 441.

O. B. Rhodes

Outlines of Rhetoric. Embodied in rules, illustrative examples, and a progressive course of prose composition. By JOHN F. GENUNG, Professor of Rhetoric in Amherst College. Ginn & Co., Boston, 1893.

Teachers of rhetoric have waited somewhat impatiently for this book. "Practical Elements of Rhetoric" and the "Hand-book of Rhetorical Analysis" by the same author, have proved themselves admirably fitted for advanced work. But the need of an elementary treatise of the same general character has been distinctly felt. However, the delay has not been without its compensation, for we are told that plenty of time was taken in the preparation of the book, "in order that every part might be tested and seasoned. The result is a book of which every rule can be put to immediate use in the pupil's work."

The author treats rhetoric under two distinct heads: "Mastery of Materials" and "Organization of Materials."

"Mastery of Materials" includes choice of words, phraseology and special objects in style. "Organization of Materials" includes the sentence, the paragraph, and the whole composition.

Special mention should be made of the author's antidote against the use of slang, and also of his admirable plea for condensation and brevity, in the chapter on "Force." The latter should be, to the young writer, an ever-present warning; the former should be committed and put into vigorous practice by every person who pretends to any degree of culture. The chapter on "Concord," with its numerous examples of common errors, and the chapter on "Life in Style" might be read with profit by many older heads than those for whom they were intended.

We note with satisfaction, too, the author's treatment of punctuation. Punctuation is in a period of transition. Its rules are being revised. The tendency is to go too far. Many of the time-honored precepts are being thrown aside as worthless, and brief re-statements of fundamental principles are, therefore, of especial value.

Finally, under the heading of "The Whole Composition," suggestions are made with reference to unity of theme, proportion, and development of the plan, all of which are enforced by illustrations that really illustrate, and which, we think, will prove of great use in the actual work of composition.

In a word, "practical" best describes this book. It is made for the class room. The principles of the subject, stated with brevity and crispness, and numbered consecutively for reference, are printed in bold type as side headings. Each has its explanatory paragraph and accompanying illustrations. These rules are to be thoroughly memorized, and they constitute one of the most valuable features of the book. In learning them, the pupil will gain an exact knowledge of the main procedures of the rhetorical art. To many pupils, rhetoric is a hazy, indefinite subject. It leaves on the mind impressions, confused, vague, and easily erased. But here the science of rhetoric is put into small and usable compass. If the student fails, thoroughly, definitely, to grasp it, the fault must be his own.

Drill work is a feature of the book, and it is progressive in its character. There are sentences to be corrected, not isolated sentences, advertising each its single error, but sentences in groups, founded on groups of rules. This requires effort on the part of the student to detect the error. "He must use his head." There are compositions to be rewritten. A series of these compositions has been prepared on subjects of interest to pupils of the grade contemplated. The pupils, giving proper attention to the notes and references, are to reconstruct these compo-

sitions into well written efforts. This seems to be an adaptation of the constructive principle of the author's "Handbook." It is not enough to correct faulty sentences. As Professor Genung well says: "It seems a pity to keep the student working exclusively at crooked English without doing something, even at the outset to foster that desire to contrive, to build, to bring to pass, which is so necessary to fruitful literary work." This is good pedagogy and good common sense, and we believe that the author has succeeded in making a practical application of the idea. The drill work is continued through the originaive work of the fundamental processes of composition.

Such are the characteristic features of this book. It is well contrived to supplement the teacher's effort to make the study of rhetoric interesting and inspiring. The striking marginal headings, the logical division of the subject, the grouping of sentences for correction, the compositions to be rewritten, the digest of rules, the illustrative extracts, the glossary of synonyms, idioms and phrases, all these constitute a mechanism which cannot fail to be effective in the hands of an earnest instructor.

Ralph W. Thomas

Elementary Palæontology, by HENRY WOODS, B. A., F. G. S., London: O. J. Clay & Sons, Cambridge University Press; New York: Macmillan & Co.

This little volume is one of the "Cambridge Natural Science Manuals" and meets a real want. Teachers have not been able to direct students of elementary palæontology to any suitable small manual to accompany lectures upon the subject, Nicholson and Zittel being bulky, expensive, and beyond the requirements of a brief course. The introduction is really remarkable for presenting very clearly in the short space of thirteen pages the main principles of the subject as now understood. In the body of the volume all the common types are treated, the definitions being concise, but by no means incomplete, superfluous phraseology being weeded out. The treatment of Eozoön may be cited as a good illustration. The structure, the history of discussion, and the present state of opinion, as leaning towards its inorganic nature are all well given. Illustrations are not numerous; but are well selected. The work is concluded with a bibliography and a good index. The writer will commend the book to his students.

Albert P. Brigham